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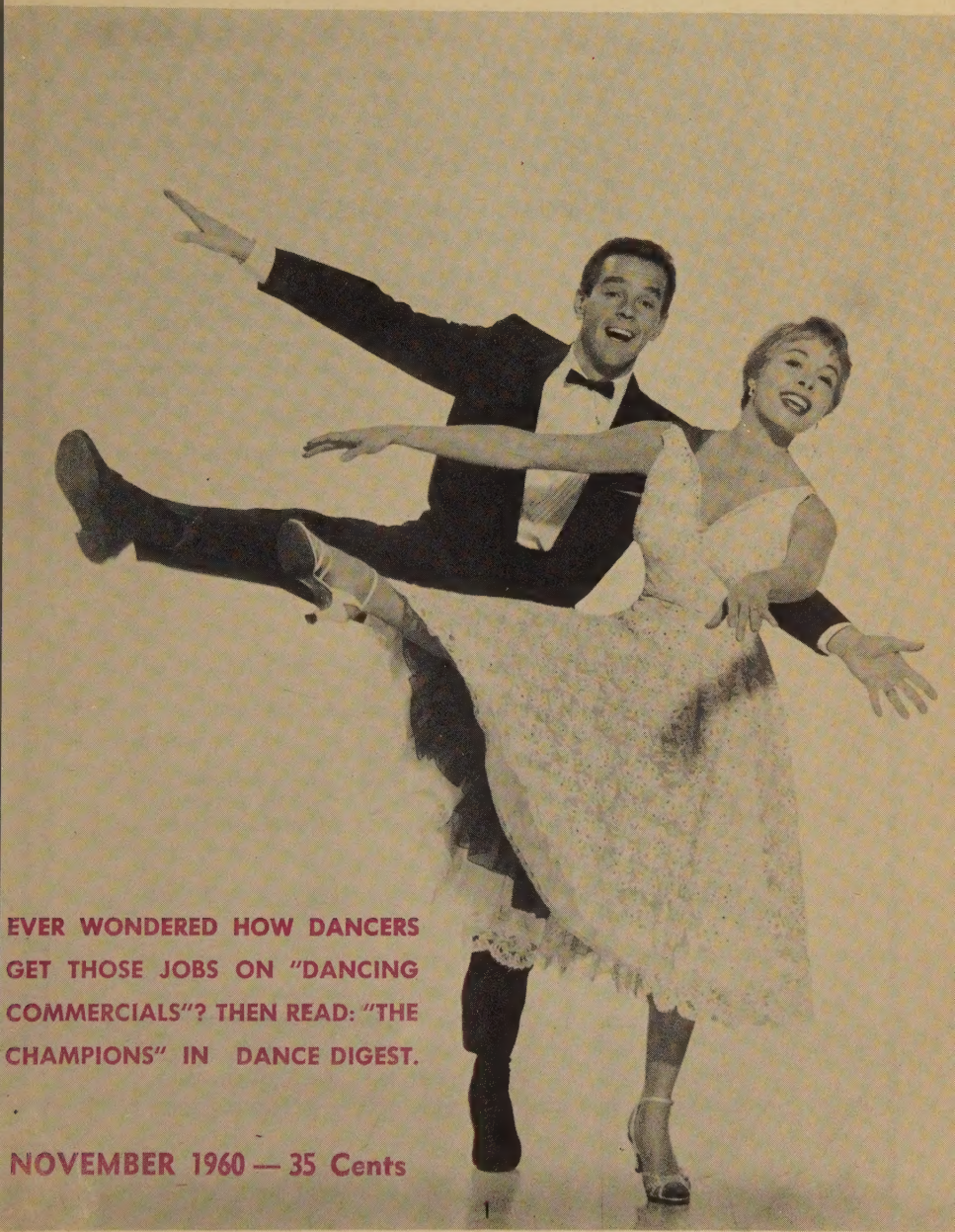

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VOLUME 10 NOVEMBER 1960 35 CENTS NUMBER 9

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18 Dance Masters of America, Inc.

39 Dance Masters of America, Club 13

MISCELLANEOUS

31 Jay Dance Notation

21 Dance School Business Aids

RECORDINGS, DANCE

20 Choreo Records

14 Headliner Records

15 Hoctor Records

33 Pacific Dance Record Distributors

17 Russell Records

29 Statler Records

13 Stepping Tones

27 ROUTINES BY MAIL

20 Eva Varady

SUPPLY HOUSES, THEATRICAL

9 A&L Theatrical Supply Co.

31 Art Stone Dance Supplies

36 Capezio

17 Lew Serbin Dance Art Co.

19 Selva & Sons

INDEX

4 Meet the Champions
Aubrey Haines

9 Verse
Lyn Dellis

15 Jazz and [illegible] Dance
Michael Gruin

26 Our Readers Write

28 New York Dance Report
D.N.S. Russell

33 Terpsichorean Dance Bits
William D'Albrew

34 Teachers' & Students' Section

38 Dance Teachers' Associations

41 Ten Tips For The Top (Off-Beat)

20 Did You Know?
Homer Babb

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If one was asked to name the foremost actors and actresses of the past half-century, the task would be difficult. But if asked to name the world's foremost dancing couples for the same period, one could do so immediately: Vernon and Irene Castle and Marge and Gower Champion.

The Castles, starred by Florenz Ziegfeld, danced in the best variety theaters and cafes on six continents. However, in their entire careers they never performed before as many people as have the Champions in a single network television appearance. Furthermore, the Champions have played the world's finest supper clubs and theaters, appeared in many important Metro-Goldwyn-Mayer feature pictures, danced on Broadway, and did something no other dancing couple ever accomplished. Flying to Russia for an Ed Sullivan CBS television program in 1958, they danced through the main thoroughfares of Moscow!

Strangely, however, this brilliant career and its attendant fame were never meant to endure, for both Marge and Gower had bigger plans even as children. The very identity of the pair is proof of this. From th outset agents and managers argued that the team's name broke every theatrical rule, for who ever heard of a Mrs. and Mr.? It was always Vernon and Irene Castle, Tony and Sally De Marco—never the reverse. "You must be Gower and Marge Champion," they were told, but they would not have it that way.

"We were looking towards the day when we would hang up our dancing shoes and Gower would go on to become a famous director," Marge says. "We put 'Marge' first in our billing so that 'Gower Champion' would always be inseparable in the public consciousness when the time came to dissolve our stage partnership."

Born in Los Angeles September 2, 1923, Marge was educated in local public schools. Her father, Ernest Belcher, a distinguished ballet master, operated a popular West Coast dancing school. Among his pupils was an agile, talented youth named Gower Champion. Marge and Gower had met at Fairfax High School and later attended dancing classes together at the Belcher school.

Born June 22, 1921, at Geneva, Illinois, Gower had come to California as a small boy. Like his future bride and dancing partner he received his early education in Los Angeles schools. When Marge and Gower grew to adulthood, they went their separate ways. With another partner Gower appeared in Vaudeville and then went to Broadway, playing in such musical comedies as *Streets of Paris, Lady Comes Across,* and *Count Me In* until World War II. Then he enlisted in the United States Coast Guard and was assigned to duty. Later he toured with the Coast Guard-sponsored *Tars and Spars Revue.* He made his motion-picture debut after the war in *Till the Clouds Roll By.*

Meanwhile Marge had been dancing in *Blossom Time* and *Student Prince* for the Los Angeles Civic Light Opera Company and on Broadway in *Dark of the Moon* and *Beggars' Holiday.* In 1947 she and Gower met again in New York when both were seeking roles in Broadway productions. "We loathed auditions on a bare stage, with a single pianist, unfamiliar with our music, playing for us under a borrowed pilot light for an unresponsive producer or director somewhere out in that great, blackened abyss beyond the footlights," Gower says. "It was too depressing.

"We concluded that by forming a team and appearing in the better supper clubs—with the proper accouterments of wardrobe, lights, music by full orchestra, and a responsive audience—we could show our professional abilities to best advantage." Thus the pair made their debut in the Persian Room of Hotel Plaza in New York. The act was an instantaneous success. Two days later Gower and Marge were married, and the billing was changed to "Marge and

Gower Champion" despite countless protests. Subsequently they appeared at Los Angeles' Cocoanut Grove, atop Rockefeller Center in the skyscraper Rainbow Room, in luxurious clubs in Chicago and elsewhere, and at Radio City Music Hall.

"Even then we had our eyes set on other goals," Marge recalls, "but Gower and I just got off the track with our time schedule. All along we planned to stop dancing, raise a family, and let Gower do all the work as a director." It was inevitable that Hollywood would "discover" the couple who had been raised and for years had danced in the shadows of the major film studios. In 1950 Marge and Gower were signed by Metro-Goldwyn-Mayer. From the very outset it was made clear that though they did not plan to remain a team the rest of their lives, neither would ever dance onstage without the other. The studio wanted to team Marge with Gene Kelly in *An American in Paris* and join Gower with another dancer, but the Champions responded with an emphatic "No!"

Subsequently they appeared together in such musical films as *Show Boat, Lovely to Look At, Everything I Have Is Yours, Give a Girl a Break, Three for the Show, Jupiter's Darling,* and *Mr. Music.* A few years ago, joining forces with Harry Belafonte, they played a brief summer engagement at Los Angeles' Greek Theatre in a musical revue, *Three for Tonight.* The production proved so popular that they took it on tour and finally to Broadway. It was the first New York production ever Choreographed by Gower Champion.

Then television beckoned, and they were costarred in spectacular productions with Dinah Shore, Ginger Rogers, and the Gordon Mac Raes as well as alone. The producers of General Electric Theatre sent them the script of *Mischief at Bandilegs,* a straight comedy with considerable talk about Irish leprechauns and other superstitions. Gower saw in it more than an opportunity for him and Marge to break away from their dancing routines. "It was the chance that I had always sought to direct a straight comedy," he recalls. Having choreographed almost all the television productions in which he and Marge had appeared, Gower was widely sought by other producers as a choreographer. But he was yet to establish himself as a director.

Early in 1960 New York Producer Edward Padula sent Gower the script of an unusual musical comedy, *Bye, Bye, Birdie,* with an offer both to direct and to choreograph the production. "The whole thing was new, fresh, different, and alive," Gower says. "It was the invitation Marge and I had so long awaited, and I accepted the assignment." Padula gave him a free hand in selecting his cast and chorus and in developing the production's pace and style. The musical comedy brought enthusiastic reviews from the critics in Philadelphia, where it opened in March, 1960, and finally from New York reviewers after the Manhattan debut in April.

As a result Gower is practically inundated with offers from Broadway producers who want him to direct musical comedies and straight plays. In addition, television producers want him to direct their live, taped, and filmed productions. And Hollywood producers argue that he belongs behind the camera in the city where he got his initial start. Rumors are rampant that Marge and Gower Cham-

pion will never work again as a team. "But neither of us will accept the word 'never'," Gower says. "It's too final and all too tricky. We've seen and heard too many stars say, 'we'll never' only, after a brief time, to do what they had sworn never again to do."

During the rehearsals of *Bye, Bye, Birdie* Marge got acquainted with her and Gower's three-year-old son, Gregg, and learned how to be a mother. "I also took on all home chores between raiding New York's antique shops for relics to bring back to our Hollywood home," she says. "I've become so adept at cooking on a two-burner stove that I'm seriously thinking of writing a cookbook for two-burner families."

However, all this does not mean that Marge Champion is retiring. She has decided career plans which do not include dancing. Emphatically she claims that the Champions will not dance separately as professoinals. As long as they dance, it will be as a team. Marge plans to study drama and to work in off-Broadway and summer theaters preparatory to making her Broadway deput in the near future as a straight dramatic actress. She means to play a variety of roles to find her forte, and countless producers are anxious to give her that opportunity. In the summer of 1960 she worked in Indianapolis and in other Eastern playhouses in the title role of *Sabrina Fair.* Then she costarred with Wendell Corey at La Jolla Playhouse in Southern California in *The Great Sebastians.* "No two roles—of Sabrina and of Mrs. Sebastian—were ever farther apart," Marge says, "but I liked to tackle the problem that way."

Asked what they think about the future of dancing, Marge says: "Tap dancing is one of the oldest forms of theatrical dancing. Because it is a pure rhythmic dance, it will survive as long as there is rhythm in music."

"What types of dancing should one study today if he wishes to follow a dance career?" we asked. "One just doesn't pursue a dance career *per se*," Gower says. "He decides what kind of dancing he wishes to do. However, no dancing career can be a success without one's first mastering the fundamentals of ballet. All good dancing is, in one form or another, based upon the mechanics of ballet."

What medium is best for the dancer to try for and why? "Competition is so acute in the entertainment field today," Gower says, "that it is almost impossible to become a success as a specialist. Consider Fred Astaire, Gene Kelly, or Ray Bolger. Each is professionally ambidextrous. He is a master of ballet, tap, soft shoe, eccentric, acrobatic, and even ballroom dancing. Anyone who launches a career should know something about all these mediums."

"The best opportunities to break into the entertainment world," Marge says, "are in high-school or college theatricals. A group such as the Los Angeles Civic Light Opera Company accepts a certain number of talented beginners each season. Another organization is the *corps de ballet* of the San Francisco Opera Company."

We asked how one enters the field of television dancing advertisements (commercials), what the payment is, and whether one receives payment each time the film is shown. "To be eligible for dancing television advertisements," Gower says, "one first has to be an established professional dancer. This is no field for the beginner.

It is then necessary to be represented by a recognized television talent agent, who arranges bookings. It is impossible to do this kind of work without the help of an agent, and no agent will accept an amateur who hasn't at least some professional credits.

"First, of course, the dancer must be a member of AFTRA and/or the Screen Actors Guild. The average dancer, unless he is a star, receives $350 for a one- to five-minute television advertisement, which permits the sponsor to use it once nationally. Subsequent residuals (a percentage of the original salary) are paid to the performer each time the advertisement is used, nationally or locally, following the initial telecasting. Many people appearing in such advertisements as Newport cigarettes, for example, which are used many times, earn as much as $10,000 annually in residuals."

Performers frequently pay a great deal for the ideas they use in their acts, but not Marge and Gower Champion. They get most of their ideas for dance steps free from their cats. Whenever the Champions get ready to work up a new routine for a film or a television production, they simply turn loose some or all of their four cats in the living room and watch the performances. Out of the grace, suppleness, and agility of the felines come new ideas. "The cats never fail us," Marge says.

Gower, who appears to be the more imaginative of the pair, got the idea for using the cats late in the 1940's, when he was idly watching Flower and Wicket, two of their cats, cavort on the floor. The grace of Wicket as it leaped over Flower suggested a new step to Gower, and he took the idea to Marge. The more practical of the two dancers, Marge fits the ideas Gower gets from the cats into a dance routine. The first "cat step" was so successful that the Champions began studying the cats regularly. Muggins is a pure-bred Siamese cat, and the others—Wicket, Flower, and Clarabow—are both Siamese and Persian cats.

Gower Champion is six feet tall and weighs 150 pounds, and Marge is five feet, one-and-one-half inches tall and weighs 102 pounds. Both have dark-brown eyes and light-brown hair. Gower wears a crew cut.

The Champions own a beautiful rambling hilltop home overlooking Sunset Boulevard, between Beverly Hills and Los Angeles. A wondrous garden spot, it achieved its beauty through the painstaking gardening and landscaping of Gower and the smart interior designing and furnishing by Marge. Now they have leased a large New York apartment on lower Fifth Avenue, for both realize that the next few years at least will keep them shuttling for lengthy periods between the East and the West coasts. "Nevertheless, regardless of where we hang our hats," Gower says, "Southern California is our true and only home."

Gower has done some of the decorating in their Hollywood home and collects works of art. Gower and Marge share the hobbies of collecting classical music records and miniature china cats.

Close friends of most of the film colony's younger set, the Champions love to entertain and to be entertained. Ardent camera enthusiasts, they own a great amount of still and motion-picture camera equipment.

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By Lyn Dellis

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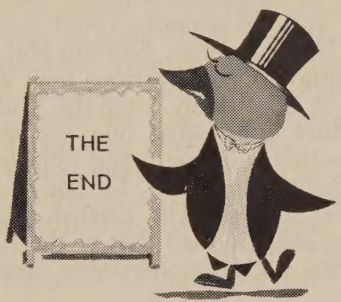
The question in the minds of millions of their devotees is how prophetic was the song Marge and Gower sang in an early movie, "I Won't Dance"? Will the world's highest-paid daicing team really hang up their dancing footwear forever? Though conjectural, it is difficult to imagine.



EDITOR'S NOTE: For a taped interview with Marge and Gower Champion see DANCE DIGEST, February, 1956.

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THE ROYAL BALLET
Metropolitan Opera House
September-October, 1960 Season

Reviewed by Bill Hooks

Once again impressario S. Hurok has brought to these shores the sumptuous Royal Ballet of England. While it has lost some of the novel quality of its former visits—by now we know so well the personnel and repertory of the company—it has indeed retained all its solid merits and high standards of proficiency.

The company again dazzled us with their definitive production of *The Sleeping Beauty*. Here the Royal Ballet has reached its highest peak of traditional preservation. The production and its performers are on a par of excellence without equal. These same adjectives, stressed not quite so strongly, could also apply to the new production of an old ballet favorite, *La Fille Mal Gardee*. Choreographer Frederick Ashton added a lustrous new vehicle to the royal repertory. Although it is certainly after the traditional and represents no real departure from what one expects from the Royal Ballet; it does add another full-length and light-hearted work to the ever growing list of Ashton successes. *Le Lac de Cygnes* was again offered with perennial success. The English production is a solid and sensitive one, less athletic than that of the Russian Bolshoi but just as successful in the slightly understated version danced by the Royal Ballet.

The above mentioned are all works either from the traditional fold or patterned after that hallowed style, the kind of ballets which we have come to expect from this English company on a high level. It was the new production of *Ondine* which intrigued the imagination of the balletomane this season, and it was this work which was awaited with the anticipation of something exciting and novel. With the superb Margot Fonteyn dancing the Ondine role all seemed well indeed. As far as her performance was concerned the expectations were fully realized. Fonteyn through her own personal magic was truly a water-sprite but perhaps the only believable one on stage. Structurally the ballet proved old-fashioned and modeled strictly after those time-honored vehicles such as *Swan Lake* and *Giselle*. The corps work was undistinguished and even ill-defined at times. The 3rd Act divertisements were banal and unworthy choreographically of the effort involved in accomplishing them. However, special merit should go to Brian Shaw for his remarkable ballon in a series of exciting leaps and air-tours. Mr. Shaw danced with an intensity and physical verve which brought ripple after ripple of excitement cursing through the audience. On the whole the group scenes were either dull, dated, or terribly cluttered.

Now, the more positive side of the picture—Margot Fonteyn and the several exquisite pas de deux with Michael Somes. Here

Mr. Ashton rose to genuine creative genius. In the first act pas de deux Fonteyn played a cat and mouse game with Palemon (dance by Somes) and employed a wide range of sinuous and marine-like movement style to characterize and enhance her water-sprite. While the role of Palemon was never developed to any particular degree, Mr. Somes partnered so well and gave the full range of development so wholly to the character of Ondine that there was brilliance in his underplaying. Their second act duet, accomplished on the deck of a rolling ship, was a small masterpiece of invention and illusion. Such a realistic effect of the ship's riding the waves was obtained that one marveled at the technical and choreographic invention involved. And yet another illusion topped all these when Palemon had a vision of Ondnie under the sea. Fonteyn was supported by unseen hands and made to appear floating in misty waters. The adagio accomplished in this manner was spectacular and entirely magical.

Another highlight throughout *Ondine* was the performance of Alexander Grant, who danced Tirrenio, a male creature living among the water-sprites, one who sought to protect Ondine. Mr. Grant not only dazzled his audience with a magnificence of elevation but also with a suppleness of body rarely seen in male dancers. Julia Farron had the thankless task of performing the other, mortal woman, who loved Palemon. While Miss Faron moved well and attempted to characterize her role, it was choreographically weak and over-extended for so little development.

The costumes and scenery were more on the serviceable than imaginative side. An attempt was made at gohtic moodiness but all too often bogged down in just plain murkiness.

As a vehicle for the sorcery of Margot Forteyn *Ondine* should remain long in the repertory of the Royal Ballet, for this remarkable artist seems able to make the whole thing worth while. But without this very special magic brought by Fonteyn, the ballet on its own terms emerges with only the remarkable pas de deux.

INDRANI AND HER ENSEMBLE OF INDIAN DANCERS AND MUSICIANS

Barbizon Plaza Theatre
October 11, 1960

Indrani is a remarkable young East Indian dancer who has all the accouterments for also becoming a great artist. She is beautiful of face and is gifted with a slender and extraordinarily flexible—and yet at the same time strong—body which is highly disciplined in the demands of a variety of East Indian dance styles. All of these wonderful qualities keep one waiting for that extra-special theatrical communication which goes beyond the aspects of fine training and native capabilities. With Indrani this priceless element was glimpsed but not fully realized. Perhaps time alone can refine and bring to the fore this budding quality.

Of the many dance styles utilized by Indrani the *Bharata Natyam* was the most familiar to American audiences. Her mastery of the elaborate gesture language seemed technically complete. The

'Dance of the Reed Flutes' from the San Francisco Ballet's 'Nutcracker' which will be presented as part of the troupe's annual Christmas Dance Festival at the Opera House.

complicated rhythmic patterns were cleanly and crisply executed. Perhaps it was just this complete emphasis on the technology of performance which made Indrani's dances seem devoid of interest other than the technical virtuosity involved. There were, however, moments when one caught a flash of some charming personal overlay in a bit of mime and it was in these instances that the exquisite gesture, the finely executed foot patterns took on a high meaning which marked Indrani as an artist-to-be.

Indrani's most interesting portion of the program proved to be the Orissi Suite. Here she brought to the stage a style of Indian dance rarely seen in this country. To the western eye the unique difference of the *Orissi* dance from other forms was the emphasis on the hip and movements involving the hip. This presented a much more sensuous quality than the *Bharata Natyam* style for instance. It was here that Indrani appeared at her best; it was here that she seemed to have absorbed elements beyond step and style.

Another little known style, *Kuchipudi*, was presented by Indrani and the three male dancers of her company. This style, characterized by strong dramatic lines—and sometimes high comedy—was filled with great charm, especially in the clever animal, man and fish characterizations portrayed by Narasimha Rao and Baleram. It was presumed that the male members of the ensemble were specialists in the *Kuchipudi* form since all their appearances on the program were in this medium. They proved to be highly stylized actor-dancers with considerable dramatic ability.

The three musicians provided a variety of accompaniments which added greatly to the effectivenses of the program. In addiiton Krishna Pillar gave an exciting divertisement on drums as a solo offering.

—Bill Hooks.

SAN FRANCISCO BALLET ANNOUNCES ANNUAL CHRISTMAS DANCE FESTIVAL

The San Francisco Ballet's Christmas Dance Festival will again add sparkle to the yuletide season with presentations of the ballets, "Beauty and the Beast" and "Nutcracker." The Festival, to be held at the Opera House, opens with matinee performances of "Beauty and the Beast" on December 17 and 18. "Nutcracker" will be presented first at a special 11 a.m. performance on Christmas Eve and again at matinees on December 26, 27, 28 and 29.

"Beauty and the Beast," one of the most spectacular ballets in the company's repertoire, was premiered in May, 1958. It was choreographed by Lew Christensen, general director of the S. F. Blalet, to music by P. I. Tschaikowsky. For its musical score, the Tschaikowsky Foundation offered assistance by unearthing some of the master's little-known works which are integrated effectively with his more familiar pieces.

"Beauty" is a ballet drama in two acts, based on the French fairy tale in which love of a beautiful young girl transforms beast into prince. It's staged in the fantastic forest "home" of the Beast. A troupe of fifty dancers delight the audience as skittering fireflies, ballerina rosebuds, marmosets, beetles and stags.

The six elaborate sets for the production, which include over thirty-five hanging pieces, as well as the eighty fanciful costumes were created by noted designer, Tony Duquette.

"Nutcracker," now celebrating its seventeenth season as part of the Bay Area Christmas scene, was presented for the first time in America by the San Francisco Ballet in December, 1944. It was choreographed by Christensen from the original Tschaikowsky ballet which was premiered at the Marinsky Theatre in St. Petersburg, Russia, in December, 1892.

"Nutcracker" is a ballet in four scenes with its libretto based on Ernst Hoffman's Christmas story in which the toys in a toy shop

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The cast for "Nutcracker" includes more than a hundred dancers, with the children's roles being danced by students from the San Francisco Ballet School. Costumes and sets were created by Leonard Weisgard.

The orchestra for both ballets will be conducted by Ottavio de Rosa, internationally famed maestro who has, in his associations with both the San Francisco and New York Ciyt Ballets, conducted most of the major orchestras in this country and throughout the world.

Curtain time for all performances, except the special Christmas Eve performance of "Nutcracker," will be 2:30 p.m.

Jocelyn Vollmar and Roderick Drew in the San Francisco Ballet's 'Beauty and the Beast'.

Gordon Paxman portrays Drosselmyer in the 'Nutcracker'.

JAZZ AND THE DANCE

By Michael Smuin

If you're one of the uninitiated in the fraternity of Jazz you might say to yourself, "Oh jazz is so loud and monotonous!" But jazz can be as delicate as a string quartet. The line between classical music and jazz grows thinner and thinner. This is not to say that jazz is becoming like classical music. Jazz is however, constantly developing into a fine sound that does not grow tiresome after hearing it several times, but stays rich and full and exciting after hearing it over and over, just as listening to one of Schubert's symphonies. One of the reasons for this development, or good sound, is that jazz has adopted many of the symphony orchestra's instruments; the flute, French horn, oboe, English horn, bassoon, piccolo, cello, and even the harp. I would say one of the reasons some people do not like jazz today is that they compare it to the music of composers like Bach and Mozart. One should not compare the old with the new, but know the new for its own value. Therefore, when listening to jazz, listen with an open mind. The listener should be receptive if he is to receive the full message the composer intended to convey. And what connection has this with dancing?

Jack Cole and Jerome Robbins were the first serious-minded choreographers of note to build dances or ballets on the structure of jazz, in the same manner in which George Balanchine and Lew Christensen build abstract ballets on the structure of classical music. Before we can find out what Jerome Robbins and Jack Cole have done we should know what the Balanchine-Christensen form is. An example is

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Balanchine's "Concerto Barocco," to Bach's Double Violin Concerto. Here the choreographer uses eight girls as a corps de ballet and two solo girls coinciding with first and second violins; the first girl dancing to the first violin. The second girl begins dancing when the second violin starts playing a few bars later. The second violin plays a variation on the first violin's theme. Likewise are the dance steps of the two girls. This is termed counterpoint, and since the music is con-

Michael Smuin, San Francisco Ballet soloist and choreographer-director of 'Ballet 1960'

trapuntal, so is the dance form. That is to say, each dancer or group of dancers is dancing a different movement in a different pattern but doing it all at the same time and in the same mood or baroque feeling of the music. Other examples are Lew Christensen's "Danza Brillante" with music by Mendelssohn and his "Balletino" to Vivaldi music. Both of these ballets develop entirely upon the music. As Vivaldi is sharp and crisp so is the choreography, which contains personal movement and fast geometric patterns. The Mendelssohn ballet which is very romantic choreographically responds with long, supple, personal movement and constant sweeping patterns.

Using Jazz in this classical form is relatively new because of the quality of jazz ten years ago as compared with the quality of jazz today. With this comparitively recent development of jazz music of high quality, such as that by Leonard Bernstein, Robert Prince, or Rolf Liebermann, the choreographer has found that jazz as a dance form can be as artistically satisfying as classical ballet.

Leonard Bernstein's "West Side Story," a Broadway smash hit with direction and choreography by Robbins has done much to promise the development of jazz as a serious dance form.

Rolf Liebermann's "Concerto for Jazz Band and Symphony Orchestra" has combined a jazz band and a symphony orchestra using the jump, blues and boogie-woogie as themes. These classical forms are in four-four time. Then interludes of the symphony orchestra are introduced which are built on the irregular metres of three, five, seven and nine. In the finale the two orchestras join together in the South American dance rhythm of the mambo. There is a ballet to this music called "Symphony in Jazz" in which the choreography combines the classical movement or ballet with the jazz movement, each danced to corresponding musical parts. "Symphony in Jazz" was performed by "Ballet 1960," a newly formed company on the west coast.

The composer of "New York Export: Opus Jazz," Robert Prince, a graduate of the Juilliard School of Music, is relatively new to the Jazz world, but in my opinion he and Robbins have brought jazz and

dance together as a mature art form, worthy of the concert stage. "New York Export: Opus Jazz" is part of the repertoire of Robbin's "Ballets U. S. A." and is a highly successful work.

Jack Cole, a choreographer for films, concert stage, and Broadway, is probably the most creative and demanding choreographer in the jazz dance medium. He has been known to drive his dancers to the breaking point and himself along with them. His studies have included ballet, modern, and oriental dancing, and from them he has developed a dance form that can instantly be recognized as "Jack Cole."

The high degree of development of this dance form makes very high demands on the dancer. Jazz dancers of today must be highly efficient, like all well-trained athletes. Different muscles must be developed, new movements have to be learned; falls, rolls, different types of leaps, new ways of turning, walking, running. In short, a new movement. The best Jazz dancers are the ones that have had a basic ballet training.

Ballet movements and Jazz movements are so closely related that it is hard to say, "This is Ballet," or "This is Jazz." Many times the music is the only difference.

Ballet and Jazz choreography are completely creative arts. Ballet has a definite technique or set of rules. Many of these rules can be broken, according to the choreographers' desires, many can not. Jazz dancing has no absolute set of rules other than the presentation of what is pleasing to the eye. Jazz dancing has come a long way in the past five years and it will continue to grow with good quality jazz, the high standards of choreographers and the rigid training of intelligent dancers.

John Lewis and Lew Christensen are now in collaboration on a work that will be performed by ballet dancers. Does this mean that John Lewis has written classical music? Not at all. It means that Jazz has been combined with a classical art form—Ballet. It also means that Jazz has come one more step in its development.

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NOTES ON THE MARGOT FONTEYN RECEPTION

A reception honoring Dame Margot Fonteyn, President of the Royal Academy of Dancing, was held in the Peacock Court of the Mark Hopkins in San Francisco on November 10.

Royal Academy teachers from the Bay area presented their students in a demonstration of their accomplishments in Royal Academy work. Included among the teachers who presented students were: June Boblitt, Barbara Briggs, Mary Conmee, Ann Davlin and Diane Lowell, Jean Hart, Jeannde Herst, Patrice Nissen, Ivena Potham, Emily Stubbs, and Shirley Falk, Virginia Voreyer, Rose Ann Sayler.

The showing included the demonstration of graded work in Ballet and Education and concluded with a demonstration of Major Syllabus work designed for career minded students in contrast to the Ballet in Education which is a five-year course of study for the once-a-week student who is not interested in a dance career but who does want the benefits and pleasure ballet training affords.

Concluding the demonstration Margot Fonteyn told of the work of the Royal Academy of Dancing. Although the Academy has been in existence for 30 years in England, it is relatively new in the United States.

Last year more than 60,000 students were examined throughout the world in R.A.D. work. Dame Fonteyn pointed out that all systems of ballet training (Russian, Italian, French, English) are the same—but it is the method of training which makes the difference, together with emphasis placed on certain particular points of the training.

Following the demonstration refreshments were served. Mary Conmee of Oakland, California was the official organizer.

—Rose Ann Sayler.

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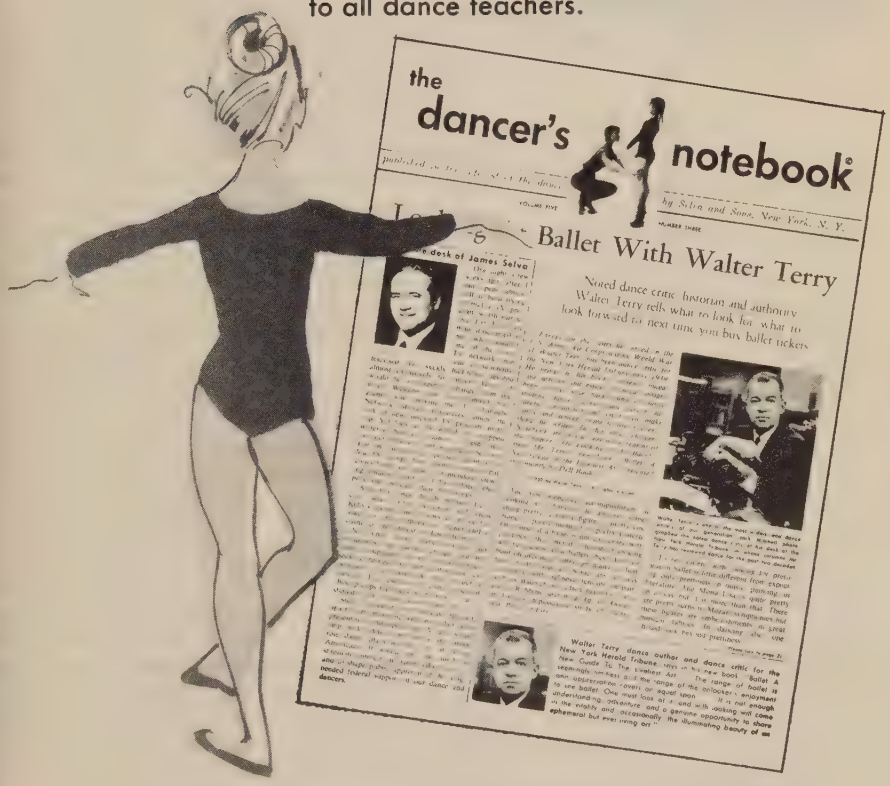

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DID YOU KNOW?

by Homer Babb
(Part Two)

. . . That—The first Negro dance known to this country, "The Wing," was reminiscent of the plantation darkey of the native war dance of South Africa ,from where most of our slavse were imported. . . . White players began giving Negro impersonations of "The Wing," which was then called "The Break Down" and it became so popular it was used as part of the character in the Traveling Minstrel Shows of the day. . . . Stage dancers in the late 1860's and in the early 1870's accepted "The Wing" as something the public wanted and they began to create new steps and combinations which the public approved. . . . "The Wing" was then picked up by two top notch artists "McIntire & Heath" along about the early 1880's and they soon were recognized as the champion "Wing" dnacers in America. . . . The "Buck Dance came next and is a direct descendant of "The Wing," which got its name from the manner in which the flat-footed Negro of the levee slowly developed the shuffling, sliding steps which he created for his own pastime. . . . These steps were done in well worn shoes and in most cases, with no shoes at all and were timed to a sort of a vocal chant and kind of a stop-time patter of their well calloused hands, and from this weird after-beat rhythm came the syncopated tempo we know today. . . . "The Buck & Wing" dance as performed by these plantation Negroes was usually done in a circle with one dancer at a time performing in the center while those in the outside circle chanted and clapped their hands and patted their feet—the dancer in the center backed off, after doing his particular specialty and another took hsi place in the center with a new spontaneous routine of steps. . . . This was the forerunner of our modern challenge dance of today. . . . In the Softshoe and Sand Dancers, such as George Primrose, Bobby Newcomb and Barney Fagin, they began to add their personal touch and styling which gave "Buck Dancing a zest it had not received from its original creators!.

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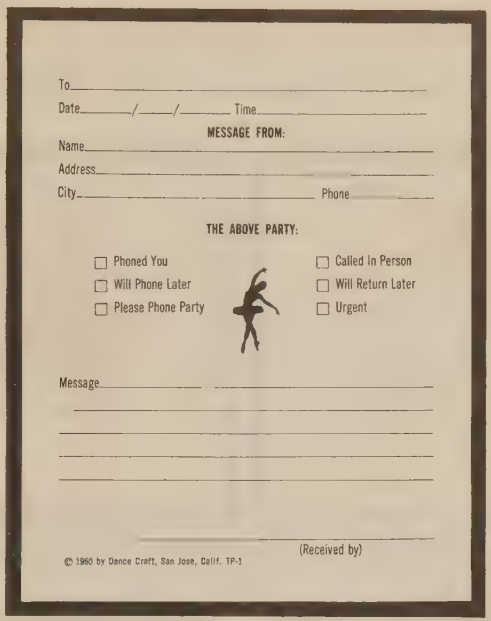

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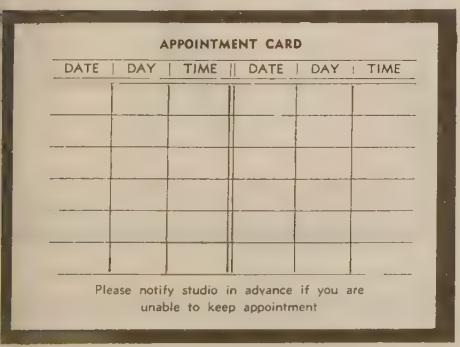

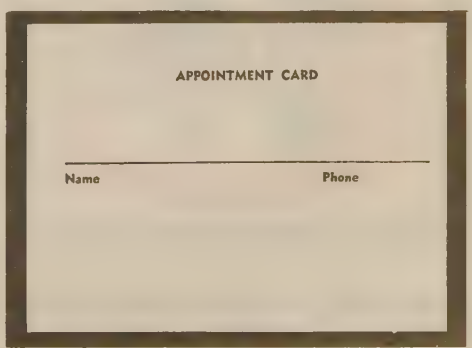

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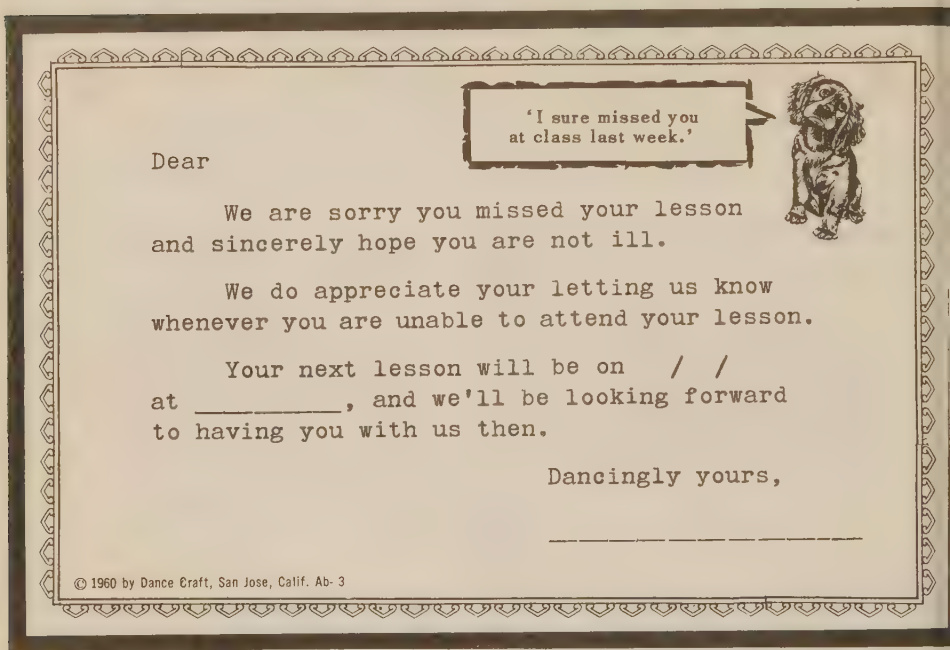
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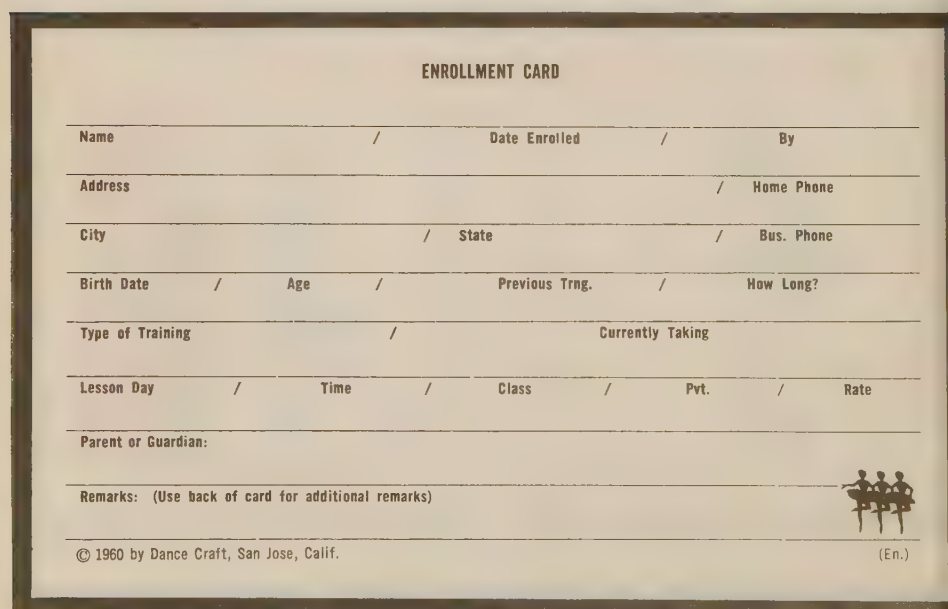
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Our Readers Write

Dear Editor:

I am enclosing my check for (5) copies of the "12-page Recreation Supplement," Private Dance Schools vs. the Recreation Departments.

I am also enclosing a copy of a letter I sent to about 17 persons in my community including the editor of our paper (their area has about 100,000 people), the Director of our local branch YMCA and also to the Director of the main Seattle YMCA. The others were to one of our Councilmen who is in business as well as to various businessmen who are on the YMCA membership committee and on the Building committee for the new YMCA building (for which I was solicited).

It so happens that for about nine years the West Seattle Lions have sponsored my yearly dance revue and the proceeds have gone to their youth fund. They consider me to be one of their four large money making projects. The profits from several recitals were turned over to the YMCA when they were building the community swimming pool, so the men I sent these letters to are well aware of my contribution to the community.

I received a reply from the editor in which he states that three years ago the policy on such a matter was discussed by the YMCA Board and it was decided the YMCA would not enter into competition with organizations such as mine. He also said the paper had been amiss in giving publicity to this type of activity and would watch more closely in the future.

The Director of the Main YMCA and the branch Director came to talk with me one morning at my studio. They were anxious to know what I thought they should do about it—and how the YMCA could work *with* the dance teachers.

I pointed out to them that advertising the dance classes their rate of $6.00 for 10 weeks was olny 60 cents a lesson. Even though they are only half-hour lessons the public doesn't pay any attention to details so the YMCA lessons sound so *much* cheaper than my rate of $8.00 for four hour lessons.

I also pointed out that the YMCA did not limit these lessons to members, but opened them to non members as well as advertising there would be recitals, etc.

They asked me if we teachers couldn't feature the more advanced phase of dance training. We pointed out that the larger share of my business (and most other teachers) is with the young students from 3 to 12 years of gae. Many are beginners who plan to take for a year or two. I explained that teachers just don't have enough of the more advanced students—or those desiring to become professionals—to make it worth while to specialize in that phase of the teaching business.

It was finally decided that I should get a group of the dance teachers together and they would then meet with us to see what can be worked out as the Director would see that this might later be a matter of consideration among other branches.

Sunday the teachers will meet at my studio to discuss this plus the problem of the Recreation Center. We will then meet soon after with the YMCA officials.

Another situation has arisen. Perhaps you have heard of the Cornish School in Seattle. It is incorporated as a non-profit organization. As they did last year they are again sending a ballet teacher to one of the public schools just outside the city. How very convenient for the mothers to let their children stay right at the school and have their dance lesson instead of having to drive to some private dance studio. You can see how that is going to take away the business of those dance teachers who operate in that area.

And what is to prevent this from occurring elsewhere unless we teachers stand together in protest.

Well, it's 3 A. M. but I just had to write. I thought you might be interested in knowing what is being done here in Washington.

Yours truly,

Frances Medley,
Seattle, Washington

Editor's Note: The following letter is a good example of the direct action taken by a Dance Teacher who is not only concerned for the welfare of her own future—but the future of others in the dance teaching profession as well. Miss Medley is to be congratulated for the thought and action in a matter that should be of serious concern to everyone in the business of teaching dancing.

(Name Deleted), Secretary
West Seattle Commercial Club
Seattle 16, Washington

Dear (Name Deleted):

For some time the dance teachers throughout the nation have been concerned over the encroachment of public and non profit organizations in the field of dance instruction and free enterprise.

In the May, 1960 issue of the Dance Digest (published at San Jose, California) there is a 12 page supplement discussing this very matter and the dance teachers of California and Oregon have organized to combat this trend of unfair competition.

Last January you phoned me (in your capacity as General Chairman of the West Seattle Membership Drive) asking me to renew my businessman's membership. I also received a letter pertinent to the drive which stated that it cost a certain amount to give each child of the community the necessary activities and that, while monies were allocated to the YMCA from the United Good Neighbor funds, there still was not enough unless the business people of West Seattle made up the difference. So, believing in the Y's aims and purposes and wanting to do my part in contributing to the welfare of my community, I have sent in my check for the past two years for the businessman's membership (although it is listed under Clyde Medley rather than under the studio name as it should be).

However, since the Y—a non profit organization—is entering into competition with private enterprise by selling courses of dance instruction, I shall certainly *not renew* my membership as I cannot afford to contribute to my competitor's salary.

I have to pay taxes—insurance—rent—utilities—phone—advertising—and salaries to 3 and 4 employees while the Y advertises lessons at a cut rate price, which sounds even lower than it is due to the way the price is quoted. Furthermore, the Y advertises these lessons not only for its members but also for the non members as well.

No dance teacher would have any quarrel if the instructions were kept on a purely recreational basis but when the theatrical and art forms of dance are to be given, I feel (as do the other teachers) that in entering the professional field the YMCA is stepping outside its aims and purposes regarding community activity and the result of this thinking, of course, if allowed to continue will only lead to a return of the W.P.A. days.

Yours sincerely,

Frances Medley,
Seattle, Wash.

Dear Gordon Keith:

May I congratulate you on the fine article by Aubrey Haines on the Charleston in your August-September issue. Your magazine is more and more interesting. I hope we do as well for the book trade as you do for the dance business!

Sincerely,

Mary Ann B. Malkin
Assoc. Publr.

Editor's note: Mary Ann Malkin is Associate Publisher of two of the finest publications in their field: Antiquarian Bookman and Bookman's Yearbook.

Dear Editor:

I have been asked to write to you as board member and parlimentarian for the Associated Dancing Teachers Club No. 1 to correct a letter from Charley Baker in Oct. Dance Digest.

No. 1-Charley Baker is not immediate past president or an officer of Club No. 1. He is a past president, not on our board.

No. 2. Club No. 1 did not plan to buy 300 copies of a 12-page supplement. This never was placed before the board or Club. Reading letter of Charley Baker's in the Dance Digest-a number of members called our officers to know why they would have to reimburse our Club for copies they did not pass on.

Associated Dancing Teachers Club No. 1 would like you to correct these statements of Charley Baker in your next issue of Dance Digest.

Sincerely,
Ursula Murray

NEW YORK dance report

by D.N.S.-Russell

• Mary Anthony has left on her fourth professional visit to Italy to choreograph a weekly 90-minute variety show from Rome over RAI Televizione Italiana in a series which debuted Oct. 14. Credited as first U.S. choreo. to introduce modern dance to Italian theatre audiences, Miss Anthony has been actively associated with the TV scene also in the U.S. first as resident and later, guest choreo. of the CBS-TV "Look Up and Live" program . . . Another American modern dance exponent who taught and choreographed in Italy last year, Pauline Koner, expects to increase personal activities having recently severed her long-time association as guest artist with the Jose Limon Co. Miss Koner last year flew to Europe with composer-husband Fritz Mahler and during her visit guest taught in Rome and staged her "Concertino" (Pergolsei) at the National Theatre of Dance.

• Ted Shawn gave the address at the Museum of the City of New York's Oct. 11 invitation preview to its "Ruth St. Denis—a Visual Biography" exhibit honor guesting Miss St. Denis. Exhibit highlights 80 photos of the veteran dancer by Martin Blechman spanning 30 years, runs into March, 1961. Also on view are old costumes, posters, programs and other souvenir items including a portrait by Secretary of State Herter's father, Albert, loaned by Mr. Shawn . . . Auspiced by Columbia Artists, Myra Kinch & Co. start a four-month tour of U.S. and Southern Canada Jan. 14, returning mid-May when Miss Kinch's successful Peruvian Jacob's Pillow partner, Alonzo Castro, heads for Weston, Conn., where he has been invited to guest teach at Weston Musical Institute prior to company's return to next Pillow season . . . Castro, a recent import to the U.S., was also Miss Kinch's soloist in her annual choreography of the Williamsburg, Va. "The Common Glory" pageant production this year, is a scholarship winner who came here via Juilliard.

• Former Shirley Broughton dancer, Marvin Gordon, has formed a new compayn called the Gordon Concert Ballet, comprised of "professional dancers dedicated to presenting, through a permanent non-profit organization, new choreographic works and the repeat performance of other works for re-evaluation." Dancers are listed alphabetically, future plans include performance seasons (as op-

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posed to single concert dates) on small size stages" in the American tradition of initmate communication with the audience, instead of the spectacular approach" (sic.). Company presented its second performance set Oct. 22 and 23 at Stuyvesant High School, First Ave., NYC, guesting Ron Murray and Co.

• Jean Erdman has moved to a larger studio at 110 W. 14th St., NYC, to inaugurate an expanded study program this fall. Her Jean Erdman Theatre of Dance will offer specially designed courses for children and non-professional adults plus a Saturday workshop for highschool and college age dancers, besides the regular professional schedule. Teaching staff includes Erdman company members Penelope Shaw, Karen Keiger, Anne Bogart and Jessica Nooney—who spent summer directing a dance program at Vacation Camp for the Blind. Student end-of-term performances are planned . . . Eric Hawkins, with composer Lucia Dlugoszewski on-stage to perform her new score on a series of "orignial percussion instruments of her design" performed Oct. 8 at Hunter Playhouse assisted by Barbara Tucker, Kelly Holt and Kenneth LaVrack (designs by Ralph Dorazio). The sometimes hilarious, occasionally interesting, almost always novel program included two new dance works by Hawkins, "8 Clear Places" and "Bright Sky-Earth," with some pretty lunar ideas. Beauty was not conspicuously one of them, but effect was and the novelty produced the effect.

• Emily Frankel has signed seven new members to her Dance-Drama Co., Zebra Nevins, Terence Millre, Yvonne Brenner, Joel Anderson, Charles Reid, Robert Gerald and Cynthia Steele, plus musical director Paquita Anderson. Company was being viewed in new repertoire by prospective booking agents while Miss Frankel and partner Terence Miller took time out to test new duo night-club act in New Hampshire . . . England's comic night-club dance trio,

"Three Renowns," moved into the NYC orbit with an opening perf. at the Manhattan Center Oct. 14, other dates planned around town thru November, including Roosevelt Hotel . . . Former Alonso Ballet Pro Arte school guest teacher, Alexander Fedrova Fokine, widow of Michel's brother, is joining forces with daughter Irina to present her own NYC studio students and students of Irina's Ridgewood, N.J. school, in a Nov. 6 classical ballet concert recital at NYC High School of Fashion Industries . . . Mme. Fokine's son Leon, long-holder of his own Washington, D.C., studio, joined the Alicia Alonso company in October as ballet master and flew with it from Havana, Cuba, to Russia Oct. 12.

• Leticia Jay presents her new company, The West-East Dance Group, Nov. 6 at a 92nd St. YMHA matinee concert with Eavana, Medha and Ednamati as featured artists, and ballet and Ethnic soloists Beatrict Benet and Juana as guests. Indian Medha was seen off-B'way in Pat Newhall's "Shakuntala" production last year, Eavana and Ednamati are Eastern trained American dancers. Others in ensemble will include West Indian/African dancer Raymond McLean. Miss Jay projects invitations to dancer-choreos. of other techniques to participate in future idea exchange workshop programs . . . From Hollywood and Mexico City, Amun Ram has returned to NYC, resuming Hindu classes at the International Dance School in Carnege Hall, after teaching and demonstrating Eastern techniques new to his Instiutto di Belles Artes students in Mexico . . . Also at the International thru September and October, Alexandra Danilova joined the faculty as guest on her return from Europe, where she encountered Steffi Nossen on her travels . . . Mme. Danilova still active choreographing for coming Met. Opera Ballet season . . .

• Du Mee and Co. presented three new works at the 92nd St. "Y" with Shirley Broughton Modern Ballet Co. sharing program honors as guest . . . The Broughton company was costumed by Dance Digest's NYC reviewer Bill Hooks and Danny Joal. Latter presented his first choreo. assay, "The Moth," at another Broughton Co. concert, Cooper Union, Oct. 21 . . . Jewish dance programs for children at Kaufman Concert Hall, 92nd St. "Y," in NYC have been scheduled for Dec. 11, Feb. 26, April 9 and May 7 (Israeli Independence Day). On Oct. 23, Paul Draper appeared in a Dance Drama program assisted by Ellen Martin . . . The Merry-Go-Rounders Dance Theatre will give a children's matinee March 26 . . . A full-scale ballet production of Prokofieff's "Peter and the Wolf," is among three children's Long Island Symphony Orchestra concert productions scheduled for the holiday season, under baton of David Katz . . .

• Choreo. Bob Haddad's latest industrial show leaves New York City Nov. 12 on a two performance a week tour schedule spanning Eastern area cities thru Dec. 1, sparked by a Nov. 14 run-through in Pittsburgh . . . Choreo. Haddad, staying only for run-thru, returns to NYC to start choreography on second industrial and make plans on book musical he optioned in Europe this summer for possible off-B'way production . . . In October, he was also assiduously pre-

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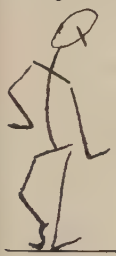

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paring a 92nd St. "Y" concert of joint choreography with June Taylor School of Dance jazz instructor, David Harris, for Nov. 13 . . . Carlos Macri, Argentine ballet soloist who broke ground in U.S. this summer with appearances at the Papermill Playhouse, N.J., and the summer circuit, in David Tihmar's choreography was partnering principal dancer Nelina Lobato in the Lobato Argentine Ballet's Chateaux Madrid night club booking in October. Eber Lobato who heads the group, is said to be nephew of Argentine's greatest folklorique current dance exponent, El Chucaro, who joined them in NYC after opening.

• The Royal Ballet left NYC Oct. 10 on first lap of its 25-city tour of U.S. and Canada which winds up Jan. 29 in Philadelphia. Itinerary includes San Francisco, Sacramento, L.A. and San Diego . . . Ballet Russe de Monte Carlo was having trouble finding male replacement—shortage continues of "tall boys with classical technique in ballet and character dance, good at partnering and of soloist calibre" . . . The Jean Dalrymple office at NY City Center advises that casting will start right after Jan. 1 for musicals planned in the new season to include revival of "South Pacific" and Edwin Lester produciton of "Show Boat," De Mille's "Paint Your Wagon," plus a three-week season of Gilbert and Sullivan by Dorothy Raedler's American Savoyards. . .

• "Greenwich Village, U.S.A." staged by choreo. Jim ("New Faces") Russell, whose last off-B'way revue was a highly polished if little appreciated "Follies of 1910" at Carnegie Hall's Little Carnegie Theatre, opened Sept. 28 to enthusiastic reception at Theatre One Sheridan Sq. downtown. The raucus book and reminiscent music (overtoned by Porter, Berlin and other melodic oldies) went over better than they might have without the clever performer-priming of ingenuity-tuned choreo.-director Russell . . . The Forsythe

Ballet Co. assayed a classical ballet concert of original choreography by its artisitc director, young Evadna Lin Shimick, with Carol Wheeler, Joanne Gasser and Delphine Geddis, supported by Roger Atkinson . . . The mixed 92nd St. "Y" concert (Oct. 2), presented a couple of shapeless Baroque Ballets to Handel music and some interesting interpretive choreography "Concerto for Horn and Dancers" (Haydn), and Elgar's Enigma Variations, plus, unfortunately, the so-called Grand Pas de Deux from Nutcracker.

• Ray Harrison, back from grant trip to Yugoslavia where he restaged "Plain and Fancy," is teaching ballet/modern dance at Theatre School Ion with Rita Parr also instructing in modern and mime and John Colman in eurhythmics for dancers and actors . . . Former mimist Lucienne Bridou, last seen off-B'way as a sultry miss in sketches of West Coaster Lionel Shepard's "Mime and Me" has joined the Latin Quarter show as a showgirl! (She's 6' tall) . . . Lelilah Lee and choreo. Johnny Morris opened Toronto, Canada, Casino Oct. 7 . . . Dance photog. Martha Swope is represented at Brander Matthews Dramatic Museum (Columbia U.) Exhibit on Russian theatre, illustrating performances of Russian dramatic companies and dancers . . . Her pictures and panels will be more extensively displayed in another museum program this month (November) during an exhibit on theatrical dancing . . . 15-year-old Zina Bethune, appearing as soloist in the Nov. 13 Haddad concert at 92nd St. "Y," is featured in "Sunrise at Campobello" movie, TV, and summer stock (Louise in "Carousel with South Shore Music Circus this summer) . . . She's a pupil of Robert Joffrey and Fedor Lensky . . .

• Bermuda opened its second annual series of Ballet Weeks Sept. 28 at the new City Hall Theatre in Hamilton, featuring London Festival Ballet dancers Deidre O'Connaire and Ben Stevenson in "Harlequinade" . . . La Maison D'Haiti presented a folklorique floorshow in NYC at the Riverside Plaza Oct. 15, celebrates Haiti Independence Day with another Jan. 1 . . . Hugh Lambert is current choreo. for NBC-TV Perry Como Kraft Music Hall until Peter Gennaro, who was to have taken over from Louis da Pron when new series started, steps in Nov. 9 . . . Canadian ballet soloist Lynn Seymour flew in and out of NYC from London for single role appearance in new Ashton "Baiser de la Fee" ballet premiered Sept. 27 by Royal Ballet.

'Look ma! New Tap shoes.'

TERPSICHOREAN DANCE-BITS

By William D'Albrew

• The late SIGNORE ENRICO CECCHETTI, creator of the graded method of Ballet dancing bearing his name, is credited with the training of such famous ballet personalities as Nijinsky and Anna Pavlova.

• Maestro Cecchetti was born in Rome, Italy. He made his first appearance as a dancer in London in 1885 at Her Majesty's Theatre with an Italian troupe who produced the ballet "Excelsior."

• In 1913, in addition to their ballroom dance exhibitions in theaters and in the homes of the very select, IRENE AND VERNON CASTLE operated a dance studio in New York City called The Castle House. It was there that the elite were taught the popular dances of that period, such as the One-Step, the Maxixe, and the Argentine Tango, at fancy prices that set a record for being the highest in the history of dance studios. This was understandable, for names like Mrs. Stuyvesant Fish, Mrs. W. G. Rockefeller, Mrs. Oliver Harriman, Mrs. Anthony J. Drexel, Jr. and Miss Elsie De Wolfe, all members of high society, acted as patronesses of the studio. In her book "Castles in the Air" Irene Castle mentions William Randolph Hearst as one of her students.

• MAXIXE — (pronounced Masheesh) now taught as a step in Samba, literally is the name of a vegetable commonly used in Brazil.

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• LENA BASQUETTE, half-sister of Marge Champion, was premiere ballerina of the Zeigfield Follies of 1923. Noted for her beautiful legs, she was called the toast of Broadway.

• TERPSICHORE — Goddess of Dance.

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WESTCHESTER FESTIVAL AUDITIONS

Auditions for the Gala Festival Performance of the first Westchester County Dance Festival were announced today for December 4 and 11, from 1 to 6 p.m. on both days, at the County Center in White Plains.

The two-day festival will be held February 18-19 at the County Center. The Gala Festival Performance, highlight of the festival, will be at 8:30 p.m., February 19, in the center's main auditorium. The Westchester County Recreation Commission is sponsoring the entire festival.

Judges for the Gala Festival Performance auditions, announced by Jeanne Wechsler, festival chairman, will be Norman Lloyd, Helen Tamiris and Muriel Stuart. A fourth judge is to be named later.

Norman Leyden will be musical director for the festival and will assemble and conduct a 60-piece orchestra. Thomas De Gaetani of the Julliard School will be technical director for the Festival. Professor Richard Kraus of Columbia Teachers College will direct the big Folk and Square Dance Festival to be held Saturday night, February 18. This will feature exhibitions by ethnic performing groups and public participation with instruction.

Westchester County Dance groups are eligible to audition for the Gala Festival Performance, designed to present the best of the county's dancing talent. Any groups interested in being auditioned should contact Mrs. Wechsler at WHite Plains 9-1300, Ext. 348.

Emphasis in the Gala performance will be on group compositions. No solos will be accepted. All compositions must be fully costumed. Musical, technical and other eligibility requirements and information about the performance and auditions may be held by contacting Mrs. Wechsler.

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

CALENDAR OF EVENTS

AUGST 14 — FOLK AND SQUARE DANCE FESTIVAL, Sunset-Lawton Playground Gymnasium, Lawton & 28 Ave., San Francisco. 1:30 to 5 p.m. Public welcome, FREE ADMISSION. Hosted by the OFFICERS OF THE SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS.

SEPTEMBER 18—FOLK AND SQUARE DANCE FESTIVAL, Sunset - Lawton Playground Gymnasium, Lawton and 28 Avenue, San Francisco. 1:30 to 5 p.m. Public welcome. FREE ADMISSION. Hosted by the FIRST UNITARIAN FOLK DANCERS.

OCTOBER 16 — FOLK AND SQUARE DANCE FESTIVAL, Eureka Valley Playground Gymnasium, 18 and Collingwood Streets, San Francisco. Public welcome. FREE ADMISSION. Hosted by the ALPINEERS.

NOVEMBER 20—FOLK AND SQUARE DANCE FESTIVAL sponsored by the Folk Dance Federation of California-North. $1.00. KEZAR PAVILION, Golden Gate Park, San Francisco. 1:30-5:30 & 7:30-10:30 p.m.

DECEMBER 4—FOLK AND SQUARE DANCE FESTIVAL, Eureka Valley Playground Gymnasium, 18 and Collingwood Streets, San Francisco. Public welcome. FREE ADMISSION. Hosted by the MISSION DOLORES BELLES & BEAUX.

"Manhattan Moods" a production number by Marjorie Sellers and 11 of her advanced dance students. Choreography is by Jack Stanly. Left to right: Jack Boyd, Tom Brown, Dick Zucker, Mark Ross, John Browning, John Hatfield, John Carr, Dave Hatfield, John Boetcher, Bob Hatfield, Dave Adams and Marjoree Sellers. Number is in five parts: 1—Solo, Anything Goes, 2—Toe Solo, My Heart Belongs to Daddy; 3—Soft Shoe solo with boy, Manhattan; 4—Boy's Group Specialty, Singing in the Rain, and 5—Entire Ensemble, Malaguena.

• Teenage dancers from the Baker Dansant Cotillions of Southern California appeared recently on the "Let's Dance TV Show." Judges were Dick Clark, Roberta Shore and Mark Damon. First place winners in the Waltz division were Ronald Jeffries and Robyn Patterson. Other Baker dancers included: Bill Pawnoshind, Carrie Giessler, Cathy Nichols, Carla Kinsey, Gary Drummond, Jerry Foster, Joyce Entringer, John Gaines, Donny McDaniel, Linda Ensminger, Michele Deady, Penny Pemberton, Paul Bostin, Jack Smith, Vicki Sue Johns and Johnny Gardner.

• Bea Berman of Costume Coordinates (original costumes for the dance and theatrical profession) has moved to larger quarters at 63-974 San Rafael Place, Palm Springs, California.

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ANTON DOLIN, NOTED BRITISH BALLET STAR TO LECTURE IN U.S. NEXT FALL

Anton Dolin, the noted British dancer and choreographer, will make his first U.S. lecture tour in October and November, S. Hurok announced.

Dolin, who has been premiere danseur with nearly every major company from Diaghilev through Ballet Theatre to his own Festival Ballet, has scheduled two topics for his lectures. One is "The Russian Ballet Under Diaghilev," its stars and artists, including Pavlova, Karsavina, Nijinsky, Benois, Fokine and Danilova. The other is "Ballet in Britain" with emphasis on The Royal Ballet, Festival Ballet and Ballet Rambert. In the second lecture Mr. Dolin will discuss Ninette de Valois, Margot Fonteyn, Alicia Markova and other important artists and personalities who have brought about the current importance of the ballet in Great Britain.

FOLK DANCE FEDERATION

Two trophies will be awarded to two member clubs of the Folk Dance Federation of California-North at the Fifth Annual Treasurer's Ball, a folk and square dance festival, at Kezar Pavilion in San Francisco, November 20.

This is the one folk and square dance festival of the twelve presented annually by the Folk Dance Federation for which a charge is made. The money raised helps to maintain an office, to publish dance information, to sponsor teacher training courses and teacher institutes of carefully researched dances. Dance scholarships are also awarded teenagers in various areas of California.

The Treasurer's Ball program will feature fourteen square dance callers and be interspersed with special dance exhibitions. Dancing will be from 1:30 to 5:30 and from 7:30 to 10:30 p.m.

The one dollar admission fee covers both afternoon and evening programs. Door prizes will be awarded during both dance sessions.

MC's will be the presidents of the Regional Councils of the Folk Dance Federation of California-North. All the Councils are being invited to make their area's folk dance information available for distribution to dancers and spectators.

Chairman of the Treasurer's Ball is Mrs. Carolyn Riedeman of San Francisco.

BOSTON UNIVERSITY APPOINTS CHOREOGRAPHER

Choreographer Joseph Gifford of New York City and Pianist Coach Richard Parinello of Natick, Mass., have been appointed at the Boston University School of Fine and Applied Arts, according to an announcement by the Acting Dean George K. Makechnie.

Mr. Gifford, who heads the Joseph Gifford Dance Theatre in New York, will commute to Boston weekly to teach and direct choreography for the University's theatre arts division. He will also conduct two workshops for teachers-in-service at Sargent College, the University's physical education unit.

A specialist in modern dance, Mr. Gifford has served as director of the dance at the University of Michigan's National Music Camp at Interlochen and is now artistic director of the Cleveland (Ohio) Modern Dance Association. He was producer and choreographer of Stravinsky's "Histoire Du Soldat" and choreographer for the off-Broadway production of "Lysistrata."

As a performer, Mr. Gifford has danced as a soloist for the New Dance Group Festival Series at the Mansfield and Ziegfield theatres, and in the CBS-TV series "Look Up and Live." He also appeared in the Broadway Musicals "Sing Out, Sweet Land" and "Up in Central Park." Mr. Gifford is a 1941 graduate of the University of Michigan.

Richard Parinello, who has been with the Boston Arts Festival for three years as assistant conductor and pianist coach, will be pianist coach for the University's opera productions and will teach in the department of music theatre.

Vida Godwin Dean of Women Emeritus

Miss Vida, who served Dance Masters of America as Dean of Women for 30 years, died August 19 in Galveston, Texas.

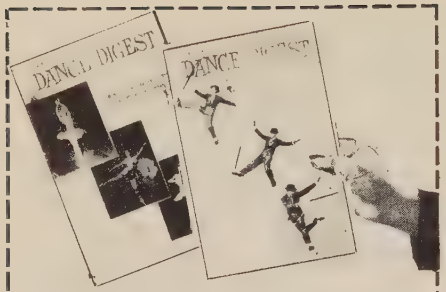
She was a great favorite with her boys and girls for whom she was delighted to aid in any possible way—she was sorely missed by them when her illness prevented her attending DMA's training schools and conventions.

Miss Vida was awarded the title of Dean of Women Emeritus during the 1956 convention, an honor which made her exceedingly happy and one which she treasured. She had been a member of Dance Masters of America since 1918.

• Carol (Hildebrand) Balladine formerly of the San Francisco Ballet, and partner of Burt Balladine (dance-duo The Balladines) was starred in a classical variation in *Don Pasquale* on Spanish National Television recently.

The Balladines are currently heading in Parilla de Alcazar, famous Madrid Theatre - restaurant and are leaving in October for Colombo, Ceylon to star in a review there. A tour will follow, which will include India, Japan, and Hong Kong.

• Janet Sassoon, dancer with the S.F. Ballet, Grande Ballet de Monte Carlo, and Berlin Ballet has just accepted a post with the National Theater in Mannheim, Germany as ballerina. Ballets will be choreographed especially for her, and she was signed for a year's contract, which includes a state apartment for her residence.



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DANCE TEACHERS' ASSOCIATIONS

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CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held an All Day Material Session at the Sheraton Towers in Chicago on Nov. 6. Included on the faculty were: Enid Ricardeau, Modern Jazz Technique; Joan Garrett Wine, Stylized Intermediate Tap; Dorothea Wittig, Children's Intermediate Dances; Joe Cornell, Teenage Ballroom; Charles Mattison, Waltz, Foxtrot and Grace V. Hansen, Plena & Madison. BULLETIN NOTES: Plans are being completed for a Two-Day Ballroom Session in the Grand Ballroom of the Morrison Hotel in Chicago on Dec. 27-28.

SOUTH TEXAS ASSOCIATION of DANCE TEACHERS, Chapter 3 DMA held a Work Session at the studio of Judith Sproule in Beaumont, Texas on Oct. 16. Glenda Moss taught Tap, Miriam Widman Rowley, Acrobatics and Lilliann LuPau, Grade 1, Cecchetti. The next meeting will be Dec. 4, 1960.

DANCE MASTERS OF MICHIGAN, DMA CLUB 4 held a General Meeting, Oct. 30 at the Maybelle Van Studio in Port Huron, Mich. Faculty included: Floyd Zimmerman, Ballroom; Norma Taynton, Jazz Forum; and Enid Ricardeau, Toe. Following the business, refreshments were served by hostess, Maybelle Van and her assistants.

DANCE MASTERS OF WISCONSIN held a Material Session at the Cleo Smith Dance Studio in Fon du Lac, Wisconsin on Oct. 16th. Faculty: Dorothea Wittig, Children's Dances; Dorothy McRee, Ballet; Don Tom, Hawaiian and June Rold, Ballroom. A banquet, free to all members, followed the day's work.

DANCE MASTERS OF AMERICA, Club 13 held an All-Day Material Session at the Mason-Kahn Studio in San Francisco November 6. Faculty included: Bessie Clark, Advanced Tap; Anabel Mueller, Ballet; Rose Ann Sayler, Hula, Jesslyn Pearson, Ballroom and George Elliot, English Style Ballroom.

DANCE MASTERS OF AMERICA, CHAPTER 29 held a Business Meeting Oct. 6th at the Rene Studio. Nico Charisse was a guest on Oct. 23rd at the Rene Studio. On November 6th Mary Kasai taught classes to the DMA Club in Tap nad Modern Jazz.

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President Marie Luarent Lasseigne entertains members of the Louisiana Association of Dance Masters who attended DMA's national convention in Miami, Florida lsat summer. The silver punch bowl is a gift to her as the outgoing President of Dance Masters of America. Among the guests were Rosa Spilka, (Marie Lasseigne and husband, Claud at punch bowl, Claudette, Lasseigne, Edith Heslen and Joe Giacobbe. (Sorry, other names not available at this writing.)

NATIONAL SMOOTH DANCERS January 1961, the Northern California chapters of the National Smooth Dancers Inc. bring to a close the preliminary monthly contests in Fox-trot, Waltz, Tango and Rhumba.

The series started last August with inter-club contests being held by the Lake Merritt chapter of Oakland, the Garden City chapter of San Jose, and the Golden Gate chapter of San Francisco.

The finalists in each division, representing the three chapters will compete in the all-around N.S.D. Northern California Championship. The important event wlil be hosted by the Golden Gate Chapter.

DANCE MASTERS of AMERICA, Club 13 held an All Day Session at the Mason-Kahn Studios in San Francisco, Nov. 6th. Faculty included: Bessie Clark, Advanced Tap; Anabel Mueller, Ballet; Ann Davlin, Talk on the English approach to Ballet; Marion Lee, Hula; Jesslyn Pearson, Ballroom and George Elliot, English Style Ballroom.

DANCE MASTERS OF OHIO, DMA CLUB 16 held a One Day Convention Oct. 16th at the Sheraton-Cleveland Hotel in Cleveland, Ohio. Faculty included: Buster Cooper, Tap; Gene Rollins, Ballet; and Melvin Smith, Exhibition Ballroom. LaRue C. Hope was honored by the Club on Oct. 16th with a banquet. Miss Hope is celebrating her 40th year in Dance Masters of America and Dance Masters of Ohio. The day was called "LaRue C. Hope Day" in her honor.

DANCE MASTERS of AMERICA, OKLAHOMA CHAPTER held a Material Session Oct. 9th at the June Runyon School of Ballet in Tulsa, Okla. Faculty included: June Runyon, Ballet; Jean Belakley, Modern Jazz; Jean Marcille, Tap and Don and Betty Jones, Ballroom, and Margo Crowdus, Ballet.

CECCHETTI COUNCIL OF AMERICA, Midwest Committee, had its first meeting of the season, October 9, at the Claire Powell School of Dance, Chicago, Ill. New officers were elected: Phyliss Wills, chairman and Miss Silva Hamer is liaison officer. The next meetings are scheduled for November 13 and December 11.

Heston Beaudoin at entrance to "Chinatown" on Club 13 Day in Miami Beach.

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Dolores Magwood, president-elect, takes to mike for her acceptance speech.

(OFF-BEAT — BUSINESS)

TEN TIPS FOR THE TOP

"Remember, folks," the sales manager said to the trainees, "we can sell this product even to fools. You know the old adage . . . a fool and his money are soon parted. Yes, Robinson?"

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Robinson is a man earmarked for success. His quip is more than funny. It reveals a shrewd observation of life . . . never an obstacle to "making good."

The average worker puts in 2,000 work hours each year. If he or she lives a normal life span, he'll work over 94,000 hours before retiring . . . quite a piece of his lifetime.

If he doesn't succeed, all he's accomplished is having earned his living. A necessary feat, certainly. But he'll have missed the rich satisfactions of fulfilling himself . . . knowign the joy of doing his best and receiving recognition for it!

There are ten basic tips that can help take you to the top.

"What are you planning to be when you grow up?" is a question often asked of youngsters. The answer usually goes something like "I'm going to be a doctor and an engineer and after that maybe a cowboy and a fireman."

Absurd as it sounds, too many grownups think along the same lines . . . with no clear-cut goals in mind.

Where do you want to be now? Five years from now? Ten years from now? You should determine at the outset what your *eventual* aim is . . . and proceed unswervingly in that direction.

Once you've got a realistic goal in mind, you're over the biggest hurdle.

Frederick Williamson, former president of the N. Y. Central Railroad, was asked what he considered the most important factor in success. "The difference in actual skill,

ability, and intelligence between those who succeed and those who fail is neither wide nor striking. But if two men are equally matched, the man of second-rate ability with enthusiasm . . . who believes in his work . . . will often outstrip a man of first-rate ability who lacks enthusiasm."

Cultivate an easy, comfortable relationship with your fellow workers. If a chat at the water cooler reveals that Joe, the office manager, is a grouch . . . consider it a challenge to win his good will. Next time you run into him, chat with him pleasantly . . . however grumpy he seems. You'll be amazed to learn that a little friendliness on your part goes a long way.

Often one of the biggest roadblocks encountered on the path to success is a "mechanical" one. Have you ever taken notes while your supervisor gave you instructions and then found, after he had left, that your notes were illegible. If you're a dance teacher the answer is probably yes. The average person can only write about 35 words a minute. Sometimes, in taking notes he will use abbreviations—and then forget what the abbreviations stand for!

Many people have realized the value of shorthand or dance notation systems which can be learned without a great deal of time or money having to be expended. Basically, the abbreviations used must be "systematized" so that they can be read back. Also, the amount of strokes one makes must be cut down so that speed is maintained.

One of the most effective methods of learinng a simplified method of shorthand is available from the Fineline Publishers in New York City. They publish two books, one a text called "Shorthand in 4 Days," and the other a practice handbook.

This abbreviated method will be very important in taking notes, both face to face and on the telephone, for young ladies who need some background in shorthand, and for anyone who needs some record of what was said to him—it is as simple as that.

Don't hide your light under a bushel. If you learn a skill on your own time especially for your work . . . if you do a particularly good job on something . . . call it to the boss's attention. Don't boast . . . but quietly set about making sure you're appreciated.

Remember the story of the man who asked the waiter the time? "I'm sorry, sir," said the waiter, "this isn't my table." Here's a perfect example of a basic attitude guaranteed to get you nowhere. Bosses are interested in workers who do their own job . . . *and then do a little extra where common sense dictates.*

Always look for better methods. Because you were trained to do a job a certain way and have always done it in that fashion doesn't mean it can't be done better. Review your work generally . . . and see if basic methods can't be speeded up.

"Know thyself," says the philosopher. And this bit of wisdom is as important in today's business world as it was in ancient Greece. Most of us are aware of our assets . . . but too few of us are able to take a long clear look at our limitations. Knowing what we can't achieve is just as important as knowing what we can. Once you know your shortcomings, you'll never assume responsibilities for jobs you can't deliver . . . and you'll be a long way ahead of most of your co-workers.

Webster defines success as "a favorable outcome or result." Follow the ten tips to the top . . . and good luck!

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